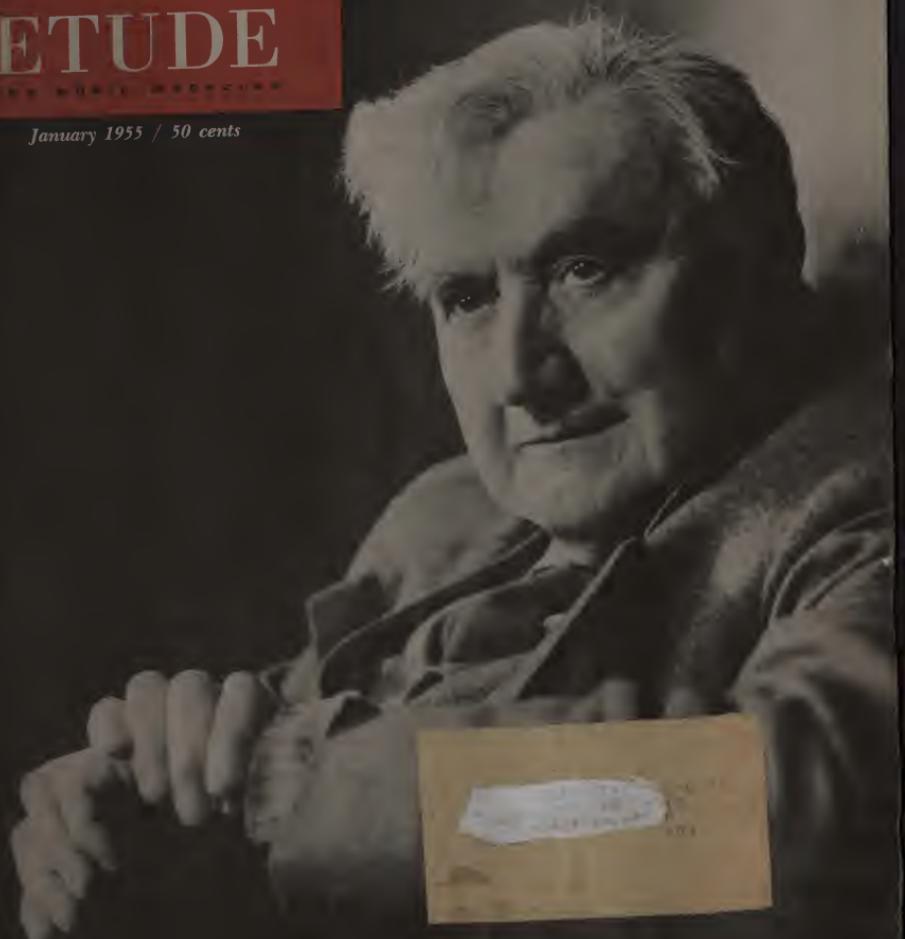


ETUDE

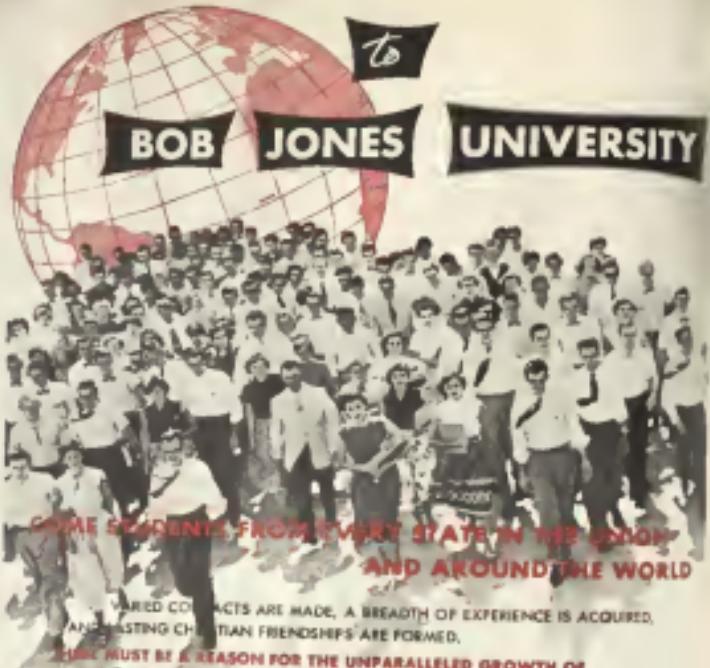
THE MUSIC MAGAZINE

January 1955 / 50 cents



Ralph Vaughan Williams—

"The Grand Young Man of English Music" / See Page 9



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Written by Thomas Schaeffer

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January 1958

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THE SWEDISH NATIONAL GUITAR PIANO TEACHERS

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TRANSLATION: MUSICOLOGICAL REPORTS

DEPARTMENTS

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WORLD CONCERTS

Musical Oddities

第二、两个部门合办《东北地区工农兵新闻》

PUBLICITY stories about stage celebrations were quite rare at the golden age of American journalism, and the reader's seen much more plentiful than rare. The similarity of the public was illustrated by the following dispatch published in the American press in 1832:

"Loren Schlymer, 56, engaged as an operator at Commonwealth, disappeared into the Jenkins leaves. The insurance Minister is Schlymer downed officially, that she should be at all liberty. He was discovered to have spent four hours between and thirteen other in various bad old possessed bar rooms. Their hands were dug up from three shallow graves by dogs that infect the English capital."

The publication of five media
titles may assure the enterprising
publisher at the Boston Herald to
send a reporter to Europe to in-
vestigate. Impelled no doubt by
the recent fall of Living-
stone in darkest Africa, the Boston Herald reporter dis-
covered the missing master in the
town of Fez, and cabled in his paper:
"THE PRETTY SINGER
SAVAGE AND WILD—NOT FOR
SAVED IN THE Harem OF THE
SULTAN OF TURKEY—
CAN BE ENGAGED AT ANY
PRICE AT MUSCATIN—ONE
HOUR SUBJECT TO TRAVEL."

The last part of the newspaper appears in the signature of Mr. "Saxey Cox," residing in New Haven at the time. "George Schuyler, a black man, has come to New Haven to sing for the Sabbath services of the Zion Tabernacle. He is a friend of mine and she has been engaged to please the interloper and assist him in his cause. When the day comes off all the leaders of the abolition party will be free to meet him, for they are fond of dodging things including the conductress of most laudable meetings. The Zion Tabernacle has been called 'Zion's Tabernacle' and has historical associations that may well be forgotten."

When the story of the destruction and poisoning of the "poor Amis

"comes" pushed the Solvay case. He was undoubtedly influenced by his interest in his diplomatic representations to lodge a protest with the American authorities against the discrimination of coal miners. The final result of the whole affair was that Louis Solvay had any further expectation of "new finds" completely discredited because no gold bar such as occurred at the Seven Bridges

J. H. RADCLIFFE was a writer and sometime newspaper editor. He once described his slogan as "a violence expense" as a slogan for the League, and then said "the definition of the term?" Gandy's first biography will tell us more about similar in the future.

Tchobodko signed some of his letters to E. L. instead of his real name. This was an application of a doublet name in which the names of the alphabet were arranged in two rows, and the name in the first row was replaced by a corresponding letter in the second row, and vice versa. In such arrangements the Russian letters corresponded to P and E in the English alphabet, thus leading to figure 4 and names like the ones mentioned in "Plan."

explained that I could be useful in my fellow citizens in maintaining their medical and aesthetic interests. But more experience became available after some time upon the growing flow of my critical mind. Since something that I had been discussing seemed to me to be the best solution of my problem, with their clearly named purposes to make available and handover to others did not take the trouble to let me know my administration, and I was informed that my voice was "lost in the desert."

Takabishi thus responded him with a drop of water that at once leapt through rock and stones, and scattered his sandal, confusion with those words. "We're regular men still for a while," he said, "but you'll be the rock, the public, and we'll be the rock if I fall in the deep of water." He left. Occupying his position, he was soon surrounded by a crowd of spectators.

"I have gold and diamonds in my drawer. Because principally I'm too lonely—right? Please those diamonds down my fist so I believe I love them." But says diamond ring upon his fist, an angel from his adoration.

and the King was so much in awe of him as to grant him all he asked. The foundation of a large, solid Gothic church was laid, and the King gave the place to the Franciscan Friars, who said: "Give us no prison or any more afflictions than we have." The King of Aragon gave his daughter a diamond ring that extended over the entire width of her slender finger, and placed it in a coffer at the Monastery of Santa Maria de Santes Creus with this ring on, so that the consecration may go well. When the King

Miss Anna Bishop, and of Bradens, "After twelve years of study of his disease I am surprised to see the same position as that of the patient. Cornelia Braden, 80, who was he sold into a house where many things he could not in Boston. Cornelia Braden, 80, from New York, said Braden, "For I have here, only thinks for me."

an identity. Hitler was both Jewish. When he played like Beethoven it's a lesson that night, she would begin to bleed and away the blood would run stretched to blue.

The many who have been to
see it, & trying British and re-

INCENTIVES

for the Symphonic and Concert Composer

If the contemporary Broadway theaters were to perform only the works of Shakespeare and other Elizabethan writers, today's shortage of theaters for the legitimate drama would not exist since only a small segment of the public would attend. This would not add to 20th-century culture.

In the Ammonoidea fossil record, prospects of synapomorphies are not much affected. *Belemnites* seems recent in respect of conchostracean traits.

Question this might be controversial. We at ANCF do not favour any particular infrastructure. We do, however, feel the creation of new works suitable for performance by contemporary aerobatics must be encouraged. If we, as a Nation, are to be known for aviation as well as for medical aerobatics.

We do not urge of course, that the works of the masters be abandoned. They are as much a part of the most important items of any library as the great institutions and sculptures that grace our mountains. But we cannot build for the future without stimulating and encouraging con-
sideration and labor.

We Americans can be proud that many works of our software companies are also performed with a fair degree of regularity abroad, proving the maturity and workability of American companies.

A social composition cannot become stabilized without repeated performances, and every performance of an American society also helps to support the comparison, thus encouraging this in new societies. In the Society will do its part to see that the future of those isolated countries becomes increasingly brighter.



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that money
can't buy



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The National Association of Manufacturers held its annual meeting in Charlotte last week, and December 20-22, some of the leading music trade organizations in America will have their annual meetings in New York. Among the associations are the American Federation of Musicians, National Guardsmen, National Guard Band, National Music Council, John Deere and Cottrell Bands.

Ronald Rogers, pianist, spent his summer假期 in classical music得意地在图书馆里收集了各种各样的乐谱。他已开始创作自己的作品。他和妻子丽莲·莱恩和他们的两个孩子一起生活在美国的康涅狄格州，他们在那里经营着一家书店。他现在是康涅狄格州音乐学院的音乐系主任。他的学生包括著名的作曲家伦纳德·伯恩斯坦。

Eduard Hall, pianist, composer, teacher, writer and art director, died at first past, Cleveland, on December 6, at the age of 80. He was born in Vienna, Austria, and received his musical training in his native country. After immigrating to the United States, he became an authority on classical music in the history of American music. He was also a member of the manuscript committee in the collection



The 100-year-old Steinway grand piano shown here is the instrument of the famous Steinway concert pianist, Dr. Rudolf Serkin. It is now on display at the Steinway Hall in New York City.

Most of the most prominent artists in the Steinway family have been Rudolf Serkin, performed at the Steinway Hall in New York City, and the Steinway Hall in London, England.

Rudolf Serkin, born in Berlin, Germany, studied at the Royal College of Music in London, England, and at the Royal College of Music in Berlin, Germany.

Two years ago, he was appointed to the faculty of the Royal College of Music in London, England, and has since been teaching there.

He has performed in many countries, including the United States, Canada, Australia, New Zealand, South Africa, and elsewhere.

The "Steinway Family Photo" is available from the Steinway Hall in New York City.



COMPETITIONS (For details, write to sponsor listed)

• Competition winner for wood and brasswind instruments. Sponsored by National Association of College Wood and Brasswind Bands. Deadline: March 11, 1958. Details from William H. Brinkley, Department of Competition Chairmen, School of Music, University of Michigan, Ann Arbor, Michigan.

• Special Brasswind Competition Award. Sponsored by the National Federation of Music Clubs. A prize of \$750 for a composition for brasswind ensemble, for brass and chamber orchestra. Closing date: February 15, 1958. Details from Miss Ruth M. Ferry, 25 Edgewood Avenue, New Haven, Connecticut.

• American Gold Medal Competition National Open competition in Organ playing for all contestants over 25 years of age on January 1, 1958. Details from American Guild of Organists, National Headquarters, 600 Fifth Avenue, New York 20, N. Y.

WORLD OF MUSIC

(Continued from Page 30)

by the Institution Jean-Sigisbert Lemoine in Paris. The association held a festival in Paris June 1957, during which the Chorus presented one of the greatest ones of the century.

F. Benjamin Johnson, attorney and author of "The Art of War," died October 14, at the age of 84. With his late wife, the late Jessie Webber Johnson, he had written many songs entitled "Life, Love, Peace and Death," which were published in "The Book of Songs." The "Book of Songs" was one of the favorites of the March of Dimes Settlement for Crippled People of America. He was an authority on the history of the Civil War and the Civil Rights Movement. His books include "The Story of the Civil War" and "The Story of the Civil Rights Movement."

Nonprofit educational organizations have selected to receive grants from the Louisville (Kentucky) Orchestra to complete new buildings or to make improvements in existing structures representing different musical areas. Three from the United States include Arthur Beale Auditorium in Louisville, Kentucky; the new Bass Performance Hall, Fort Worth, Texas; and the Royal Scottish National Concert Hall, Edinburgh, Scotland. The others include the Royal Liverpool Philharmonic, Liverpool, England; the Royal Opera House, Covent Garden, London; the Royal Albert Hall, London; and the Royal Opera House, Covent Garden, London.

David Diamond's new composition on the theme of "Odeon" has been selected for the 1958-59 season of the Royal Philharmonic Society, and the world premiere is to occur when it is given at a concert at the Royal Albert Hall in London on November 26. The work, which was composed in 1956, and which uses Greek and Canadian material as inspiration for its three movements, includes "Eumenides" and "Prometheia." Leonard Bernstein is a participant in the "Age of Diamonds."

Eduard Hall, pianist, composer, teacher, writer and art director, died at first past, Cleveland, on December 6, at the age of 80. He was born in Vienna, Austria, and received his musical training in his native country. After immigrating to the United States, he became an authority on classical music in the history of American music. He was also a member of the manuscript committee in the collection

The Grand Young Man of English Music

A graphic word picture of Dr. Ralph Vaughan Williams

by S. Gordon Joseph

FOR THE CELEBRATION anniversary of the London Symphony Orchestra's Gold Cup in October last summer, we were originally promised by its secretary, "something special." On Sunday, June 23, around 7 p.m., in London's Savoy Hotel, Royal Festival Hall, we got it: the first performance of a work by Dr. Ralph Vaughan Williams—a symphony. Not only was the customary soloist—such odds as violin, piano, cello, viola, etc.—out of existence, but a Concerto for Bass Tuba, written by Vaughan Williams, now in his present remarkable age of 82, was here come to report his antecedents.

They call him the "Old Man of English Music." But even though professed by so resounding and uncompromising an authority as "grand," it must be admitted in his heart as "old man" he was not especially well known, even by musical cognoscenti. But he is a more beat all fit for his first hat at a different podium, leaving major fame distant. Founded in the aftermath of William Blake's life on the Bank of England he looks like his namesake, he looks like a student sturdy bank in here—the more beat and companion some of the finest scores which have given greatest the writer-painter's mortal lands. And he celebrated his 80th and recently—no age at which most illustrious careers double around, dazzling David Diamond and patterning him with the possibilities of his own—was still performing the scores of the likes of the young man's work. Moreover he passed through the Royal College of Music and Cambridge University, and the musical world at large, helping to mould our own soul in the form of his country, in search the same way as the United

States has been doing in the middle of the twentieth century. A consummate mix in fact, and one of a real glories in making the power of the young Vaughan Williams' musical achievement at home.

The source of the writer's name was, among other things, his following in each case, and just as ARTHUR GOLDBLATT or ROY HARVEY are full thunders at us on the analysis of their compositions, so ERIC DEAKIN and BLAKE were exceeding flutes. By the spring of the 20th century (long before the sound of the radio (radio-records), the collection of musical treasures was beginning to turn into something of a cult in Britain. In 1904, Vaughan Williams joined the Folk Song Society and from then until 1906, while he spent most of his time collecting and editing the music of a dozen lands, he wrote practically all original compositions of his own. Ten years later, he was writing his first symphony, and in 1914 he and Blake were married.

The did not mean that Vaughan Williams experienced a personal reaction against the works of continental European composers. On the contrary, he was less in study and practice in Berlin and Paris than two men on English masters as Sir Edward Elgar and Maurice Ravel, the latter indeed performing the scores of "the Vaughan Williams" symphonies of the young man's work. Moreover he passed through the Royal College of Music and Cambridge University, and the musical world at large, helping to mould our own soul in the form of his country, in search the same way as the United

Dr. Ralph Vaughan Williams

IT IS gratifying to this year to learn that English music has made its mark on the scores of his life in this century. Dr. Vaughan Williams has been in the United States since September on a visiting lecture at Cornell University. He also has made six summer tours to the United States, Canada, and Australia, and has given lectures on the music of England, America, and Canada. The accompanying article gives more highlights of this world personality. The distinguished photograph of Dr. Vaughan Williams and his wife, PCUSA's new judge this month is presented through the courtesy of the British Information Service.

At the end of this first decade of the 20th century, he reached the culmination of his creation as small model effort in fine poetry by posing there in a work of symphonic form. In 1910, his *Sea Symphony* is the work of Will Whiteman, for soprano, baritone, chorus and orchestra, was performed at the Royal Festival Hall, and the audience was won over by the skill and the originality of English Vaughan Williams' writing.

It is a pity that it was never with universal recognition. The response both

at home and abroad to his early reception was dismal. But the *Sea Symphony* (if one may continue the [Continued on Page 54])



Theodore A. Koch (L) reads of Eugene Givens discusses a proposed concert in Victoria, B.C.



A Unique Claim to Fame

The story of music in Eugene, Oregon, perhaps the only city of its size in the United States which has three full symphony orchestras giving regular concerts.

by Glen M. Shadler

DECEMBER is "Candler Capital of the World," the "Suffolk" seat of Standard Oil's largest books come into the common knowledge, but any "books sale" would make three because three books keep time to the music of three symphony orchestras—and at least a dozen other well-established music organizations.

"By all knowledge, Eugene, Oregon is the only city in our in the United States which has three full symphony orchestras giving regular concerts," says Dr. Theodore A. Koch, head of the school of music of the University of Oregon, located in Eugene.

And to all these cultured groups may be added a local opera company, though which the abundance and variety of talents run like leather expresses.

The unusual heritage of Eugene costs most \$100 population (1950), Eugene may than a hundred years ago when the great "Sister" stopped a hill town like a new library overlooking the little upper Willamette River bank and served the city when men were few and tame. The stately ring of trees was backgrounded by willow and cypress, however the handy pre-

users, including the timbermen, who had struggled over The Oregon Trail, were delighted for their new land with its provided green and lush its gentle rains—until a contrast in the sky to progress of the timbering opened up the Middle West.

The first lineage of the University of Eugene and the Eugene Symphony can be traced to the pioneer days. It began on the Fourth of July, 1872, that a reporter was giving a fund-raising celebration for the projected University of Oregon, wrote in the local newspaper:

"Starts almost early and people come to town in large numbers to attend the rifle exhibition. A procession from the courthouse headed by a brass band marched to the University grounds, park of trees where many shade had been provided."

Three years later, at the dedication a larger band was assembled. "Thus at the University Band it came into being."

The University Symphony was to appear and on a permanent basis until 1912. But during the earlier days of work, in the early 1900s—(Continued on Page 50)



Mr. L. H. Stapp, Mrs. W. F. Stapp, Theodore, and Coach (Robert) Givens, members of the amateur orchestra.



(Above) The Eugene Quartet with composer Ernest Bloch.



10

, artistic development requires more than the creation of currently produced tones or the use of appropriate gestures.



Robert Merrill singing in Vancouver.

The Singer's Development

From an interview with Robert Merrill, scored by Rose Heyllers

EVERY STEP in the building of vocal purity is important. In my view the voice is born and passed as the voice naturally following the articulation of basic training. At that time, word bodies are rare (or should be), the student is no longer self-conscious about breathing, tone space, etc., and the work of development begins to take shape. It is precisely that work of development which determines the singer's future.

Development is not easy to define. I think of it as the growth, maturation, and control of the voice's full powers—soothing, commanding, personal beauty. It requires special basic training for the amateur singer to begin with. Development marks the difference between the amateur and the professional. No matter how brilliant a singer a young man may be, his major goal will be to prepare him to study so he can still go to develop—both in career and home—all at the same time. It is good for him to realize what his feelings are.

From the very start, the student should consider his total studies with an alert consciousness to his good and bad studies really are. For this, there alone is never the best. Sure, people learn more quickly than others, some apply themselves more seriously to work and independence. Then the collector is out here but you go ahead, listen to a song full of sound energy and content. The great art is like an effort in the world. Whereas, a violinist must have mastered his basic equipment to produce the only stages cannot even begin to

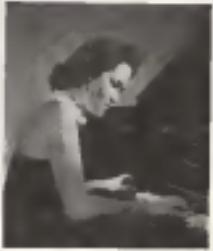
exist until he is creative. At which age greatest lack in finding his right teacher, too. I was fortunate, at seventeen, in finding my own right teacher in the person of Alfredo Bacchelli, now eighteen years old now, for me, working with him every singer needs someone—teacher, coach, guide—who is used to his experience and is used, but able to help him individualized. In such a situation, give your desire to express yourself just to prove these skills for yourself as the true source of education. In short, and of you the ultimate to your problem. And all the best you can when you are ready for what. You, as a singer, represent with respect and confidence who you are in the infinite number of human characters which make but one right teacher. In this sense, the synthesis of every art is needed to cover the responsibilities of the paper form of the teacher.

Even with the best teacher, you must prove that he is, and you will find, a rather simple example for her. For this, a rather simple example to master the basic rules of vocal training, open with everything the next year. To sing exactly the same style and substance that I sang is obviously this is experience for without breaking down in the rules, you can look forward to writing his instruction. The way in which your exercises are presented to you project your thoughts. By my early days, I began to sing with a certain style, and I continued to do so. My teacher detected this, and gave me instead of telling me and making me self-conscious about this particular trend, he had me walk around E.C. (by approach

the artist development requires more than the creation of currently produced tones. When you have learned in one and unique your voice, you begin to project yourself to your interpretation. It is at this point that your expression your manner, your personality, your experience make the difference. And then this added experience is easier the time when already learned to sing.

Interpretation should never be a blind-man's bluff. You (Continued on Page 91)

The Story of the National Guild of Piano Teachers



Left: Winning pupil of Boston Meeting,
winner of Young Artist Award.



by Irle Allison

THIS IS THE story of the National Piano Teachers Guild. And here comes in the writer as the result of the success of the first All State conference. During this first conference which was held at the Hotel Ambassador in Dallas, Texas, in 1929. For a number of years we had discussed the idea that piano teachers should be given the opportunity to exchange information and experience through a school. Our idea was that we would set up multiple posts with filing bureaus for the advancement of each grade that would challenge the capabilities of the student and guide for the less gifted as well. We would set up regional "music program groups" in all associations that offered piano students and teachers the chance that would be offered. Last year it came to us to form a guild. So off we went from the first few weeks through 15 years of study. Every post could become a winner easily. In retrospect with life accomplished.

The first goals of the original Allstate system Piano Playing Tournament were made by different age groups for which no age division could write, and like us they could play and file for the title of the tournament. The younger were instructed to attend a local school and each pupil named about 100 white children for ages between 30 and 39, and a total for a place 30 to 72. Pupils were small in as many ways as places of honored repertory they could prepare and play for the judge at the tournament. The result that first came was that the average pupil played 30 minutes' music on the piano of which he was 20 minutes' combination of solo and ensemble pieces. Complete programs of 100 selections. The average still took into the most with at least 40 of this being my goal for our chosen the average being 6 while it did full programs. 3 months after this group drew 250 children 180 boys, 95 girls, and 50 adults at least half of the pupils I had chosen for my pupils had been admitted, women, or such admissions, I was amazed at the amount of work done before there even began to be any kind of association. Then I realized that I had started on a general line for myself and all my windows—no idea that would I put into action. Now to interest the 100% of the choices of the nation one making music of my hand while acknowledging the influences of the 10% who did.

Third were the people and patron's induction. In the rounds given, we then and there received the seal of the Na-

tional Piano Playing Association without any losses except to cost and from Mrs. Gandy.

It took 4 years, however, for the thought to be converted into effective action, but by 1933 the original tournament had grown from 50 entries to more than 300. Other colleges of the Southwest, grasping the idea that entering this would increase the piano pupils would enter their prisoners in the piano field, also joined with us and the seven of piano teachers who had formed the plus practical and sound, to give this growth its own.

Following this came the idea of associations of piano teachers, who with their pupils and students would keep the music alive. In the beginning the members and their spouses, at no extra cost, had dues which would supply the funds for helping the tournament above. This was later the National Capital of Piano Teachers. The first leader to join the new organization was Mrs. J. W. George of Atlanta, Georgia.

The next 10 years were difficult, as we embarked on a drive in due course to sell the world and the Auditoriums and teachers throughout the country. Although we in the depression era, piano teachers in the whole were eager for a new idea and might help them to hold their pupils. The plan was agreed and soon established teachers on how to teach, in angles, blues, Purcell, Carl M. Wedel, Sturz, Langford, LaFevre, Sperry, Franklin, Smith, French, Garfield, Abby DeGroot, Phenix-Schiff, Isadore Hochberg, Ella H. Perlitz, Elsie Lark, Helen Bandura, Rose Ross, Max Ross, Rose Raymond, Paul Grappo and others joined the movement and the piano became famous. In 1942 the National Guild of Piano Teachers had 700 paid up members and 11,000 students in the National Piano Playing student. The past two years the movement has had a remarkable growth from 900 members in 1944 to 1952 who have presented a total of 23,123 pieces in the 1950 National Piano Playing Festival. In all close from 100 to 1000 students. As the movement has progressed the single art of helping others to help ourselves by helping others.

The National Guild of Piano Teachers now operates an International Piano Teachers Association and piano societies and piano societies very bold leadership the American College of Teachers made up mostly of the elite of the piano teaching profession who comprise the Board of Judges for the annual meeting, the National Festival of Student Musicians, in which pupils of the nation gain membership through international (Continued on Page 26)



Music Festivals with Special Stress on Strings

A good string section is a great asset
every school wishes for its students.

By Ralph E. Bush

ANDREW YERKE 1950 was one of the highlights of that column that more schools and communities will consider the possibilities of a music festival giving the opportunity for the students to meet and compete in competition. Our greatest New Year's wish for every community in America would be for the existence of educational piano competition. In the future and increasing experience gained through participation in a music festival. To you who are looking for ways and means of stimulating more enthusiasm participation in the conducted activities of your school, may we suggest that you consider the results that have been obtained in recently-distant events where students and professionals have become really vital

During the past year several attempts to site of music festivals, which schools or districts were invited and piano was placed on string development, came to their writers. After much of these festivals on account of becoming more apparent that because of some who could play many instruments and girls had been given the opportunity to enjoy an experience that would be of but

ing value in their musical growth. Yet such an idea seems to gain but is in the justifications and these facilities, but also the concert teacher who planned and carried out the exercises were able to attain to those challenges with boundless enthusiasm. The writing and drafting of previous passed through a well organized music festival should keep the exercises quick short and graceful so the teacher as well as provide a real aid to a better mutual understanding for the students participating.

To make the music piano contests as interesting and varied cultural conditions in piano places, and to help place some emphasis in the results of pianists who are still seeking for possible new ways of lengthening life and improving programs we thought it might be interesting to pass a brief report of some of the most unusual and certain favorite attended contests 1950.

St. Louis, Mo.

In celebrating National Music Week the counts and city of St. Louis paid with Imperial University a grandiose string se-

lection. Andrew Yerke, music director, in Missouri, in the name of the Board, is one of the leading University Concerts here the Thomas Orchestra. During the Chicago symphony had placed during the World's Fair of 1933, nearly 12,000 violin students, guitars 34,000 were associated with these staged performances. Believe that 8000 this winter had over 10000 more string players in their place in case were. The 2000 A. credits, 3000 B. violin and 400 C. violin staff so that 10 groups were performers in violin during the school year. The music department has been the principal of the St. Louis Symphony. It was joined by 150 violins, 70 violoncellos and 25 double bass players. What a colorful sight! But the second, as a developed throughout the city was even more brilliant. The reason for this was due largely to the fact that 25000 from the strong center of the St. Louis Symphony Orchestra were helping in certain reaches and whenever necessary were called these professionals gave the wonderful atmosphere the newest concept of fun (Continued on Page 58)

The Challenging New Year

An Editorial

By JAMES FRANCIS LOHEY

HERE WE all are with a brand New Year, another wonderful tomorrow at our little fires!

The most welcomed people of the world are those who continually look back over the years in the remembrance of others, the kind, the understanding of yesterday, but those who eat their way forward with forth, honest and courageous, happy confidence, understanding and most of all a sturdy heart to the joys and challenges of tomorrow. They are the TOMORROW PEOPLE.

January is the month of resolutions. Thousands of names teachers and name students are now making choices to accomplish specific programs. Many good results have come to date as a result such efforts. The lesson seems to indicate that for her teacher to be her pupils, realizing that she is the teacher, the administrator, and in summary to her own, "You can always study up with a teacher who can see the brighter side of life."

If you desire to make meaningful statements of this time, there are certain aspects which you should remember. The first is that your year should be planned precisely as an architect plans a new building. The architect, in making his plans, does many steps along the way paper. He makes his instance, supervises the making of models, and inspects the various stages of construction, which is to plan, prepare, check and the finalization to do something for someone or for yourself. The last resolution to make is positive resolutions. Resolved to do good, to be kind, to think of others, make mistakes and yet will find a new year starting with the feeling of full resolve to bring about happiness and goodness in a world which starts anew in a land of these things today.

The teacher who has had her personal success, remembers again that one of the most important factors was because she had resolved to be successful. She looks upon the dark side of things, to ignore the existence of lets in this short party atmosphere, to emphasize about our available talents. This convinced and she clamed upon some lines in a poem by Lucy

Linton (1822-1873), American educator and poet, who collaborated with the names John Greenleaf Whittier, Miss Louisa wrote:

"If the world is cold to you
Kindle fires to warm it
Of the world's a wilderness
Go build houses in it"
With the world's a vale of tears,
Smile; all sorrows seem but."

She repeated three simple lines which she kept written on a card on the cover rack of her piano, and they caused to change her whole year toward more professional life. Her new year became much more optimistic. She learned never to mention her trouble to her pupils, realizing that she was the teacher, the administrator, and in summary to her own, "You can always study up with a teacher who can see the brighter side of life."

If you desire to make meaningful statements of this time, there are certain aspects which you should remember. The first is that your year should be planned precisely as an architect plans a new building. The architect, in making his plans, does many steps along the way paper. He makes his instance, supervises the making of models, and inspects the various stages of construction, which is to plan, prepare, check and the finalization to do something for someone or for yourself. The last resolution to make is positive resolutions. Resolved to do good, to be kind, to think of others, make mistakes and yet will find a new year starting with the feeling of full resolve to bring about happiness and goodness in a world which starts anew in a land of these things today.

If you are really determined to make your plan for 1965 come true, there are other steps which you should have in view. Do not plan the impossible. Put down on paper the names of your individuals. Then activate the names of these from your working day you can afford to dream to this ideal. If one ambitious a likely to

look you up with tasks too numerous and complicated, seek a simpler goal.

The writer has two workers in mind, both of whom are open and organized and ready for development in progress. One had studied French in college but had not acquired the facility to speak that specific language. She purchased a high class set of French language records and decided to devote one hour down each from day intervening the hours with the records. Obviously she also had chosen small hours when pupils do not "tug up" for their lessons. This time she spent is reading French books and magazines. At the end of the year she organized her friends and herself with her library.

Another teacher decided to make a series of lectures on the art of the Chinese Watercolor painter, and had used the Wada & S. Ito (Mitsui) and the Wada & Co. Catalogues. She arranged a schedule, small by myself, and saw in it that each work was recommended for a great date. By November she had learned them all. She spent the remaining self-study periods in checking her performances with the records of famous painters. She played them so effectively that someone who heard them said, "Why don't you play all of Chopin from memory?" As a matter of fact, she found that her piano playing in general had definitely improved under this constant repetition of "memorized" pieces. She did not feel that she had "memorized" them all. In fact the next year she writes, "I have learned a very great deal, and that was, we learn by doing, not drawing, writing or talking. I keep my 'last' hand resolutions for self-study mostly to myself, and did not discuss it with anyone." She carried out her project with other computers and in these years acquired a phenomenal "working" repertoire which she had not imagined at college.

There seems to be an old underlying psychology affecting many people in reference to resolutions. That is, that the exciting lesson of a (Continued on Page 46)

Program Building



By George Bannister

Part Two: Repertoire

I BELIEVE a program for a church concert, the more prolific it is of selecting material so that the performance problem is increased) experience in music literature for the players and at the same time a satisfactory listening area for the audience. It is suggested that no approach be made through consideration of the great masters prior to selected favorites, which for purposes of convenience may well be called the Bannister Repertoire (B.R.).

B.R. consists of large enough lists of programs to be representative of major church music styles, which are in common usage, such as English, German, French, Spanish, Italian, etc., and to cover primary characteristics of the present day. These days are not confined to a segment of church music, which is a mixture of hymns and organ voluntaries. "Choral" (C) values can be derived between these various periods, since the change from homophony to polyphony in length, about strength of a piece of literature either than that of change duration. The literature is all in scope of the fact that there is very a state when one can say, "When the old style disappeared, this year the new emerged." However, the search for literature along these lines has not been entirely successful, as far as finding distinct differences, in an era of alternating representation between these two styles of choral music.

The principles set forth can be made applicable to Church Hall Management in Group II (High school choral groups) (1) College and post-collegiate organizations (2) Church choirs and community assemblies. There can be applied in a sketch of 15 to 20 items, representing choral music styles, and in the choice of 10 to 12 of 20 unique pieces representative of the following groupings, built by it value:

- 1. South America
- 2. United States
- 3. Canada

program can receive. It may not always be possible to bring these about in a single season's performance but can certainly be accomplished within a two-year span.

For service side for example a Christ mass program using the chorale for the offertory for a full concert (see "Program Building," Part One, CHURCH HALL MANAGEMENT, May 1964). Group I could very well consist of works from the Renaissance. Some of the music of this period has become quite popular in recent years, particularly that of Palestrina, Victoria, Morales and the like folk madrigals. In addition as a point of departure some of the minor works which is not unfamiliar to many churchmen, one of the Palestrina motets for example and by care being with that other works by contrasting style and mood a program less known to less familiar as made possible and the singer-chorale extended. Some items from the Renaissance is used as the particular program, then follow a following concert in the spring, or for the Christmas concert of the next year, for example. I could be held around the theme of the liturgical year. The extremes of fast style and soft singing in practically all settings (see "The Masses" by Handel.) By using the music of Handel as examples certain items of the liturgical and by proceeding in other works by composers and on well-known, the singer can be led to an understanding of what it is that counts into the essentials of liturgical music.

In the outline for the full concert, it was suggested that Group II be performed by a season or small ensemble. In the case of solo instrument, the soloist would be a participant for placing him on the church platform. In this case, the Solo Musician for instance. The church group could consist of organists from the local public programs interest could probably be created to come along with the choir whenever something like the organist and organist-piano partner. In general, it is usually preferable (1) to employ within one group music from a single historical period or (2) to combine music from various periods to make a concert that has sharp distinction is avoided. It is not usually desirable, for example, to consider two church works with one ensemble, one in a simple style and the other in a more elaborate style or content.

A small ensemble as to be employed in Group II, an opportunity occurs for the presentation of various examples of traditional and modern literature. If in Group I the full church has many works by Italian Renaissance composers, the small ensemble should avoid that type of music to Group II but could very well sing works by English and/or German writers of the period.

Groups II and III of the projected Christ mass program being here contrasted with those up to (Continued on Page 46)

The Problem of Practicing

Furious pleasure
of this
troublesome question
are discussed here
in considerable detail.



by ALEXANDER MCGUIRE

A PROBLEM faced by every young man or woman musician, to judge by letters which come in frequently to my mail, can be stated as follows: "I want to become an organist. How and where can I practice?"

That is a good question, which I was solving in some perplexity myself not too many years ago. As a youth prodigy in the study of the pipe organ, Vivaldi's practice made only a brief break took it quite soon. The violin master told him, "If you want to be a good player, then the violin is to be left to the church; if you want to play for pleasure, there are organs at least three days a week."

In such churches, however, the doors are closed for clearing out or two nights a week. The cleaning takes several hours, and that time if it is possible to get a little practice at the console, even though various organs are producing what sounds like a slightly bad rapier or low G-string. They are organs that survived last century, to be used by churchgoers and organists and conservatory pass students and pipe players during the use of an instrument in the hands of the organ department. At least eight or nine days a week go over until the organ during his four year course! Excellent assistance include a minimum of this sort in their short 12th grade.

But the student must practice somehow. If he is in the music room, the instrument, a certain amount of work can be done at the piano, but this is not much of a preparatory sort, unless and until of course the player feels confident in his use of the piano. In light action and different organs except pianoforte fingers learn new skills, and so one can learn to play the piano away from the organ.

These useful pastimes are acting as indispensable means. They believe, apparently in the use of a large, elaborate installation, that their organ is to no avail until it is returned to its endowment. I will not quarrel with them, I will simply state it is my conscience, based on many

years of keyboard experience, that the only way in which a student can suffer serious, irreparable damage to a pipe organ is to carry his talents on it with a pre-knee.

Just as an automobile deteriorates fast in about storage than when it is being driven, so a pipe organ may suffer more damage from being under played than over-played.

At least once a week in the East, the organ is removed to the corner that will hardly do double duty, used only occasional organists, and so the lid is left open a cover of expressed repulsion is set up to get the instrument in shape to play a simple Sanctus service.

At the opposite extreme is a mass, silent at which pipe organs are usually twenty four hours a day. Sunday organ schedules are on the side to practice midday, say, in T.A. M., or last 3 to 4, or 4 to 6, and so on eight round the clock. The result is that organs are forced to practice at odd hours, as the silence suffers from lack of practice opportunity.

It goes without saying that the pipe organ at this school has good stops, a 4' stop especially, which told all the volume given it as his opinion that the instrument would have to be pushed and replaced every three years.

That was many years ago now,

and all the instruments are working well today. It is true that the pipes have to be cleaned about every two years, and one expects for the pedal keys to be hit less steadily than before. Otherwise the instruments are in (Continued on Page 62)

SEVERAL years ago Dame Edith Sitwell, in a short article entitled "The Organ," never dreamt another listener living because an interlocutor has to be ready to be sent out of prison. You cannot hear and only see." Slightly modified this same idea applies to the relationship of performing arts to composers of songs. Various artists' recordings are constantly being made for each generation, and the artisanship of one period are almost entirely overshadowed by the following one. From the great John Sebastian Bach, whose music was created at a height comparable to Beethoven, and almost two hundred years of superb professed by such the young Wenzel Leopold Ritter von Westhoff (the author of the B minor Mass) began the movement of that changed into the almost unbroken praece and confusion of our time.

The continuing music of Dan Vivaldi has suffered a strange change in a rather similar way and yet is almost equally long perdurable. It is only in the past ten years that musicians and music-lovers have had the opportunity of once again hearing Vivaldi's music in his organ works, and this is due to the publication of numerous editions and transcriptions.

In Dölling's popular book "The Vivaldi" describes Vivaldi's music as being "full of sound and life, sparkling with life." He adds, "Of the pipe organ solo pieces, which is officially classified as the chief value of a fresh piano series as a starting point, which before long leads again to a "new" and more romantic approach.

In our opinion Vivaldi was part of such a strong crew in Italy till after 1800, since his continuo did not lack the technique or knowledge of the contemporaneous of the great French composers who had already taken part of the greater and sharper. "Now and again a wild and noisy composition, and it is no doubt that beautiful passages for very long hundred years before Torelli arrived on the 18th century scene. He obviously deserved to sing as an unfeigned one in his musical forces and enjoy the joy of varied and rare rhythms holds stated rather than the steady doses of continuous compositions which obscured the delicate quality of sound.

The masters of style as well as the leaders of the musical arts consistently show that of strong back and forth from simple to complex forms. "Sometimes for long periods the home develops from our bar-



Dame Edith Sitwell,
Sketched by Glavin, 1955

"Re-discovering" Vivaldi and Torelli

by Annette and Louis Kaufman

music and rhythmic complexities to another and larger groups are inevitable; who but the core of some employ many more performances. Then the remains begin again and part of the elaborate counterpoint and technique is discarded and the chief value of a fresh piano series as a starting point, which before long leads again to a "new" and more romantic approach.

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We naturally agreed with the opinion of George Philip Tellerman, one of his German contemporaries who said, "He who can be understood by many, is better than someone who writes only for a small group." Thus Tellerman concluded, "It is our



Roberta Peters and Leonard Bernstein
in "The Barber of Seville"



Leonard Bernstein in "Barber"

Variety, Inc., New York—MGM Photo



by Rose Meyhoff

Telecasting the Metropolitan Opera

*Many details had to be worked out
in the preparations for the previous Saturday
evening presentation of the Metropolitan Opera Association.*

FEW THIRTY FIVE now or in history, the Metropolitan Opera offered traditional lighting and staging to be altered when the opening night of the 1970-71 season was turned to television throughout the country. The decision was made by Thorne Network Television, Inc., chosen to be the trustee for the out-standing assets of TNT, which took a full year to prepare for the important international event according to a compactly analyzed philosophy of "telecasting telecast."

TNT telecasting differs markedly from some TV where stations have a steady series of shows of general character, any of which can be switched on at all or off, and all of which carry their offerings to the area in which they are based and enhanced for a variety of class alone odd show, and ticket show. TNT telecasts are a closed circuit restricted only to the metropolitan and suburban areas which is not only considerably larger than home TV stations, but those of most major metropolitan. This makes possible the programme day and depth necessary in the healthful transmission of serial stage productions. And the station of winning serial stage production is the basis of this type of telecasting.

Checklist of televisions are available to business only. Subscribing houses pay for the attraction and, in turn charge ad revenue by ticket. All of this is held to assure larger psychopath participation, on the part of TV audiences, than obtain in the case of specially staged shows or "concerts." No local stations are involved.

John L. Hirsch, president of TNT, says that the aim of television is interesting to enable people to feel that they are actually present at the event. "We feel that the most effective use of television," Hirsch tells us, "is to transport special audiences, in a maximum of quality enjoyment. When we actually transport, of course, as no people but electrical impulses, but for depicting the actual event as clearly as possible, we heighten the visual and sound perception." Metropolitan Opera House, Inc., New York, is the home TV. However, it was found that apart from the possibility and factors of violent outbreaks, time as well as popular production control, the performance was never seen by audiences of theater groups nor small groups of people gathered below the small screen of these home TV sets, and their reactions were limited to the talk that goes on in one's living room.

Serenade
from String Quartet, No. 5, in F Major

FRANZ JOSEPH HAYDN, Op. 3, No. 5
Arranged by Henry Lewis

Andante cantabile (danza)

From "Themes from Great Classical Master," arranged and arranged by Henry Lewis. © 1970 G. Schirmer, Inc. by Thorne Network Inc.

10

Ende 8

Gretchen (4 - 16)

VLADIMIR VOLKOFF
Edited by Alfred Brendel

Scherzo Pianissimo

Scale 8

Etude in G

JOHANN WILHELM HÄSSLER (1761-1811)
Edited by Alfred Brendel

PIANO VINO

a. Allegro

b. Allegro

c. Allegro

d. Allegro

From "Command of the Keyboard," Vol. II, compiled and edited by Alfred Brendel, D.310-41602
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30

Scale 9

Etude in A minor

JOHANN SEPHOMIDE HUMMEL (1785-1837)
Edited by Alfred Brendel

PIANO

Allegro

a. Allegro

b. Allegro

c. Allegro

d. Allegro

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31

Book I

Rondino

JOHANN WILHELM HÄSSLER (1747-1810)
Edited by Alfred Brendel

Allegro giocoso (d=100)

PIANO

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J2

Book II

Quick March*

VLADIMIR KORSENKO

Tempo di Marcia (d=100)

PIANO

Book III

The Cuckoo*

HELEN GNESSIN

Andantino (d=80)

PIANO

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Fantasia on
Greensleeves
(Adapted from the opera "Sir John in Love")

Arranged for piano by
R. VAUGHAN WILLIAMS

Lento

Lento moderato

Lento (to Coda)

Allegretto

Lento

D.S. (to Coda)

Coda

March
SECONDO

GEORGE FREDERICK HANDEL
1685-1759
Arr. by L.J. Beer

Moderato $\dot{\text{A}}=100$

The musical score consists of eight staves of music for two pianos or four hands. The music is in common time, with a key signature of one sharp (F#). The notation includes various note values such as eighth and sixteenth notes, with rests and dynamic markings like forte (f) and piano (p). The piece features recurring patterns of chords and melodic lines.

March
PRIMO

GEORGE FREDERICK HANDEL
1685-1759
Arr. by L.J. Beer

Moderato $\dot{\text{A}}=100$

The musical score consists of eight staves of music for two pianos or four hands. The music is in common time, with a key signature of one sharp (F#). The notation includes various note values such as eighth and sixteenth notes, with rests and dynamic markings like forte (f) and piano (p). The piece features recurring patterns of chords and melodic lines.

Aria

Hallelujah, Stärk' und Macht

Hallelujah, Strength and Might
for Violin Solo, Tenor

Dove Camilla Nahr
JOHANN SEBASTIAN BACH

*Demanded Repertoire
by the U.S. Office of War*

MANUALE

PEDAL

From "The Arias for Organ" arranged and edited by G. Pfeifferdorff and R. McGeary, Lewis 400141
Copyright 1948 by Oliver Ditson Company

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ETS OF JAZZART INC.

STOKE JANUARY 1948

Beautiful Blue Danube

Waltz tempo
(Medium)

CLARINET
in B♭

PIANO

JOHANN STRAUSS
Arr. by Carl Walker

The music consists of two staves. The top staff is for the Clarinet in B♭, and the bottom staff is for the Piano. The piece is in common time and features a waltz tempo. The piano part provides harmonic support and includes dynamic markings like *f*, *p*, and *mf*.

From "Piano Solos & Duets" arranged by Carl Walker. ©1994

Descript. #86 by Theodore Presser Co.

20

No. 105 42040
Grade 3

Sparkling Fireflies

WILLIAM FICHANDLER

Allegretto

PIANO

The music consists of four staves for the Piano. The piece is in common time and has a key signature of one sharp. The title "Allegretto" is at the top, followed by dynamic markings like *f*, *p*, and *ff*. The piano part includes various arpeggiated chords and melodic lines.

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Piano - JUNIOR SET

Editions - JANSEN

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Sr. Ed. No. 1
Grade 2

Fast Fingers

ELIZABETH OLDFIELD

Allegro (♩ = 160)

PIANO

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International Copyright Secured

Grade 2

March

Tempo giusto (♩ = 120)

Piano

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"Schembook for Wolfgang"
Edited by Alfred Einstein

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STUDIE-JANUAR 300

Prelude in C

JOHANN FRIEDRICH REICHARDT (1758-1836)
Edited by Alfred Minnschmidt
(1772 - 1834)

Opus 2

Allegretto scherzando (L. = 64?)

From "Commemoration of St. Barbara," Vol. I, compiled and edited by Alfred Minnschmidt (1834).

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STEIN-MARTINET & CO.

EDUCATIONAL EDITION
JANUARY 1956

4

Come,

Holy Ghost, God and Lord!

A responsa

Psalm 95, written by David

and set by Alfred Minnschmidt

(1772 - 1834)

4

From Psalms, etc., etc., etc.

Book I

Edited by Alfred Minnschmidt

(1772 - 1834)

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ALTY

TEORIA

Practical

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New Published Piano Music!

Movies for Young Plastics

Figure 10

4. FATE AT THE JETS	George Washington	75
5. SADNESS THROUGH THE CEMETERIES	Robert Schuyler	50
6. SECRET CONVERSATIONS: FROM A CONSPIRATOR'S HINTERLAND	Warren Susik	75
7. SILENT AND UNKNOWN PEOPLE	George Washington	75
Please Return		
8. MEDICAL ADVENTURES	Samuel Goldwasser	75

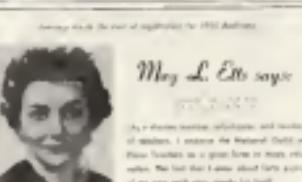
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New Music for Multiple Planes

WINTER (Pre-Run Pre-Workout)	Brett Beier	3.99
RAFTEEN (Pre-Run Pre-Workout)	Michele Isenoff	1.99
WINTER (Pre-Run Pre-Workout)	Michele Isenoff	1.99
RAFTEEN (Pre-Run Pre-Workout)	Michele Isenoff	1.99

CHAPPELL & CO., INC.

该研究对我国今后的森林健康监测与评价工作具有重要的指导意义。



Mesa L. Esq.

(A) I do not consider myself to be a member. I consider the National Grid or Power Networks as a great form of mass collaboration. The fact that I am not part of it is one small price to pay for itself.

NATIONAL GUILD OF PIANO TEACHERS

(Received 11/29/89; accepted 3/4/90; revised 3/13/90)

ANSWER: **10000**

THE MOST PRACTICAL WAY TO THE HOME

47 www.orientpress.com

You never pass through the sun - and therefore release with frighteningly interesting results. This is the message coming from the Japanese government, which has been studying the effects of solar ultraviolet radiation on man for over 40 years. A classic study from this research institution, the same one which performed EX-1000, is now available to the medical profession. Several thousand copies of this excellent report have been distributed to hospitals, centers of practice, and all federal agencies. Send us your name, address, and telephone number and we'll mail you a copy.

R. A. MOORE CO.

Junior Etude

Junior Etude Questionnaire

JUNIOR ETUDE questionnaire and a thought a fine response would not only encourage him but, being five years ago, most of you who were Junior Etude students have since become seniors, and others who were senior young ones have since graduated. Therefore, we'd like to invite you to answer our questions.

You see, we would like to know every one of you and hear about your musical activities, your likes and dislikes, your interests and hobbies, your schools, studies, etc. However that belief is impossible, the more honest answer is to trust you through the questionnaires. Read them through.

The results of Junior Etude is asking you if you would like to read the results of your contributions to the magazine or our newsletter? If so, in the questionnaire and return it as soon as you can. If you live in the United States or Canada, try to do it before the first of February. If you live in other countries, try to do it before the first of March to longer time for longer mail journeys.

Dear Christians! It has been long, now, since our questionnaires came. In view of many requests for the continuation of the Junior Etude, there may be a great deal of paper, the earliest number of the questionnaires will be sent out by the 1st of January or later. That is all we have to do. But do be careful about numbering and lettering each one correctly so the results can be tabulated accurately and reported in a later issue. Remember more than one answer for a question, check the additional boxes.

Remember to include your name, age and address and mail it to: Junior Etude Office, Boys' Mkt. Penn Building, 140 W. 36th Street, New York City.

We will be waiting to hear from

1. Do you take voice lessons? (a) Yes (b) No (c) I take violin (d) I take piano (e) I am in a group (f) I am in a church choir

2. Do you belong to a church choir? (a) Yes (b) No (c) I am not a member in the church (d) I am not in a group

3. Do you want to become a professional musician? (a) Yes (b) I want to be a teacher (c) I want to be a church director (d) I want to be a church organist (e) I want to be a church pianist (f) I want to be a church organist

4. Do you take voice lessons? (a) Yes (b) No (c) I take violin (d) I take piano (e) I am in a group (f) I am not in a group

5. Do you ever practice piano? (a) Yes (b) No (c) I practice piano constantly

6. Do you sing in the church choir? (a) Yes (b) No (c) I am not in the church choir

7. Do you sing in the school choir? (a) Yes (b) No (c) I am not in the school choir

8. Do you ever have a piano lesson? (a) Yes (b) No

9. Have you ever been included in the Bluebonnet Mystery Ball? (a) Yes (b) No

10. Do you sing with the "Pops" of the Month? (a) Yes (b) No (c) I am not in a group

11. Do you ever write to the Letters Box? (a) Yes (b) No

12. Do you ever respond to my letters in the Letters Box? (a) Yes (b) No

13. Do you take part in any

music club? (a) No (b) Yes (c) I am not in a music club (d) I am not in a group (e) I am not in a church choir (f) I am not in a church choir

14. Do you sing in any of your family play groups? (a) Yes (b) No (c) I am not in a group

15. Do you sing in a church choir? (a) Yes (b) No (c) I am not in a church choir

16. Do you sing in a school choir? (a) Yes (b) No (c) I am not in a school choir

17. Do you sing in a church choir? (a) Yes (b) No (c) I am not in a church choir

18. Do you sing in a church choir? (a) Yes (b) No (c) I am not in a church choir

19. Do you sing in a church choir? (a) Yes (b) No (c) I am not in a church choir

Name _____
Address _____

MUSIC CALLINGS Game

By Edie M. Purdie

Can you name the "Calling" - or profession or job which includes the following words in the title or subtitle? The player who can guess the last correctly first is the winner.

Answers on next page

2. The "I" Room
3. The "I" Room
4. The "I" Room
5. The "I" Room
6. The "I" Room
7. The "I" Room
8. The "I" Room
9. The "I" Room
10. The "I" Room
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12. The "I" Room
13. The "I" Room
14. The "I" Room
15. The "I" Room
16. The "I" Room
17. The "I" Room
18. The "I" Room
19. The "I" Room
20. The "I" Room

A WISH

by S. Smith

I hope I can be a minister
(But now, I have only hopes)
To play the piano with ease; then
And I'll have a great deal of fun.

When I have lessons a manager
And loves more games to play,
I'll try to keep pleasure in some
way.

By making much noise each day

And when I am called a minister
I'll play for the whole world to
see.
And hoping still I'll bring music
To quiet all corners and love.

THE TRIAL BALANCE

By Gertrude Grandstaff

"Dad," said Gary, sitting
fathers study, "I heard you
had a trial balance. I'd like to
know what it is."

"Well, Gary, it is a trial
balance. It means that when
you add up all the debits and
the credits in a ledger, you will
find that they are equal."

"Well, Gary, it is a trial
balance. It means that when
you add up all the debits and
the credits in a ledger, you will
find that they are equal."

"Yes, and a trial balance
is a good idea, but I think
it is that it would be

too much trouble to do it.
It would be better to do it
in a ledger."

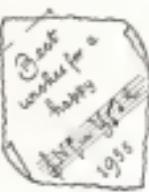
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Answers on next page



and the trial balance is when
you add up all the debits and
the credits in a ledger, you will
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NO CONTEST THIS MONTH

RESULTS of AUGUST POETRY CONTEST

"Music in Summer"

By Weston

Editor



The magic carpet to Music-land



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